

Marco Buongiorno Nardelli

Finzione di Interludio

Fiction of an Interlude

after Fernando Pessoa

come una commedia burlesca
in un preludio, nove scene, quattro episodi, postludio e finale
per piccola orchestra

(2,2,2,2; 2,1,0,0; timp; perc(2); strings)

Partitura

Finzione di Interludio

“Finzioni di interludio (Fictions of an Interlude)” is the imaginary title that the Portuguese poet Fernando Pessoa gives in his letters to the project of the comprehensive collection of his and his numerous *heteronyms* poems. Here I use the title (in its singular form “Finzione”) to indicate the “fiction” of an opera or play yet to be written, for which the present composition would (if ever) be an interlude. The interlude itself is a fiction of a play for three imaginary characters (α -male, α -female and chorus), each with its characteristic theme and timbre. The work is divided into a prelude, nine scenes, four episodes, postlude and finale often separated by a clown-like “cambio di scena” (*change of scene*):

Sipario - preludio [measures 1-6]

Scena I - α -male and chorus [8-15]

Scena II - α -female [16-21]

Scena III - α -male and tutti [23-30]

Scena IV - α -female and chorus [32-37]

Scena V - chorus [39-46]

Episode I - sogno (*dream*) [47-56]

Episode II - dialoghi interrotti (*broken dialogues*) [57-76]

Scena VI - α -female and chorus [78-83]

Scena VII - chorus [85-93]

Episode III - tempo di minuetto [94-109]

Episode IV - tempesta (*tempest*) [110-179]

Scena VIII - postludio [181-186]

Scena IX - finale [188-196]

Dicono che fingo o invento
Tutto quel che scrivo. No.
Io semplicemente sento
Con l'immaginazione.


*They say I fake or invent
all the things I write. No.
I simply feel
with my imagination.*


F.Pessoa, Ficções do Interlúdio

Performance notes

-  = strong accent as in a down beat,  = weak accent as in an up beat;

strings: in general  =  and  = , whenever possible

- cello and contrabass:  = snap (Bartók) pizzicato

-  = “breathing” pause (< 2”); // = fermata (duration as indicated)

- clowning = *tutti* exaggeratedly out of tune

- glossary of common italian terms used in the score:

nervoso ed articolato = nervous and articulated

querulo = querulous

lamentoso = mournful

pesante = heavy

tempo libero = free tempo

risoluto ed energico = resolute and vigorous

sottomesso = subdued

dolce e lirico = mellow and lyric

dolce e delicato = mellow and delicate

grandioso = grandiose

• The following text should be read by all string players starting at bars 58 through 75 as instructed in the score. Each player should start the reading from a different sentence as numbered: 1st vl. player sentence n. 1, 2nd vl. player sentence n. 2, etc. and go over the full list, restarting if necessary. The effect should be the one of an “orderly chaos” where groups of sentences that focus on a different sound (sh, ck, tt, x, th) move spatially around in the string sections.

- 1) The **shape** of a **shark** is not a **shell** nor a **sheep**. **Shall** we see if **she** **shouts** at the sight of the **ship**?
- 2) With the **shirt** and the **shoes** **she** **shakes** in the **shower** uncontrollably
- 3) **Should** we **shut** the door and smash the **shovel** in the **shade** of the tree? Sure we **should**!
- 4) **Lush** **ashes** **shield** the **shame** of a **fresh** **marsh** in the spring of a **bushy** **shore**
- 5) A **shaman** in the **shack** **sheds** light on the indistinguishability of nonperishable codfish
- 6) “**Hush** **hush**, **shh**”, the blondish boy murmured **shyly** to the **shocked** **usher**
- 7) In the **back** of the **rack** there’s a **lock** you can’t **hack**. What a bad **luck**!
- 8) “**Quick**, **quick**” says the **duck** to the **flock**. It’s eight o’clock: “**Tick Tock Tick Tock Tick Tock**”.
- 9) Put the **bucket** in the **pocket** of the **jacket** and don’t **kick** or you will break your **neck**.
- 10) **Lucky** who gets there **naked**, with a **pickle** and a **racket**, I **reckon**.
- 11) Everybody should eat their **snack** with the **socks**. Get the **ticket** for the show and **unpack**.
- 12) The **bikers** in the **barrack** are **blocked** by a **black** **cricket** and sit in an **hammock** thinking of **rockets**.
- 13) We should **attend** in the proper **attire** and do not **litter** the path you have **gotten**.
- 14) **Pretty** **cattle** can **attain** a remarkable size eating **cotton**.
- 15) The **tea** in the **kettle** is **getting** **hotter**. Eat the **biscuit** before it’s **rotten**.
- 16) **Deluxe** **expenditures** like a **flux** of **jinxed** **vixens** **exert** pressure on **exhausted** **examples**.
- 17) **Convex** **cortexes** **mix** with **reflexed** **prefixes** to **flex** **syntaxes** in **unfixed** **tea-boxes**.
- 18) The **exam** **extracts** the **axe** of the **examiner** **exalting** the **exactness** of the **axiom**.
- 19) Do your **math** in the **bath** and **then** **think** of the **moth** in the **broth**.
- 20) Either the **ethics** or the **ethnic** **ethos** are **lethal** for the **gothic** **method**.

a Giorgio

Finzione di Interludio

come una commedia burlesca in nove scene e quattro episodi
per piccola orchestra

Sipario - preludio (♩=120)

Marco Buongiorno Nardelli

Flute I,II solo, nervoso ed articolato
4/4 *mf* 3/4 solo, querulo 4/4

Oboe I,II 4/4 *mf* solo, lamentoso 4/4 solo, pesante *mf*

Clarinet in B♭ I,II

Bassoon I,II

Horn in F I,II 4/4 3/4 4/4

Trumpet in C 4/4 3/4 4/4

Timpani in B,D,E,F 4/4 3/4 4/4

Ratchet 4/4 3/4 4/4

Triangle *mf*

Violin I

Violin II

Viola

Cello 4/4 3/4 4/4

Contrabass 4/4 3/4 4/4

Cambio
clowning
tempo libero

Scena I - α -male e coro ($\text{♩}=120$)

A

6

Fl. tutti *flutt.* *sfz* blaring

Ob. tutti *sfz* blaring

B♭ Cl. tutti *sfz* blaring

Bsn. tutti *sfz* blaring

Hn. risoluto ed energico a2 *f* risoluto ed energico

C Tpt. *sfz* blaring *f*

Timp. hard mallet *ff* soft mallet *mf*

Rat. *ff*

Tri.

Vln. I sottomesso *mf* sottomesso

Vln. II *mf* sottomesso

Vla. *mf* sottomesso

Vc. arco sottomesso *mf*

Cb. arco sottomesso *mf*

2 4 2 4 2 4 2 4

11

2"

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

Scena II - α -female (♩=96)

16 **B** dolce e lirico a2

Fl. *mp*

Ob. *mp* dolce e lirico a2

B♭ Cl. *mp* dolce e lirico a2

Bsn. *mp* dolce e lirico a2

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3
4

4
4

3
4

4
4

Cambio
clowning
tempo libero

Scena III - α -male e tutti ($\text{♩}=120$)

C

sottomesso a2

21

Fl. *flutt.*

Ob. *sffz blaring*

B♭ Cl. *sffz blaring*

Bsn. *sffz blaring*

Hn. *sffz blaring*

C Tpt. *sffz blaring*

Timp. *hard mallet* *soft mallet*

Rat. *ff*

Tri. *ff*

Vln. I *sottomesso* *mf*

Vln. II *sottomesso* *mf*

Vla. *sottomesso* *mf*

Vc. *sffz* *arco sottomesso* *mf*

Cb. *sffz* *arco sottomesso* *mf*

2 **4** **4** **4**

mf *mf* *mf* *mf*

querulo a2 *lamentoso a2* *risoluto ed energico a2* *risoluto ed energico*

sottomesso a2

[illegible]

Scena V - coro (♩=100)

E

36

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flutt.

fff blaring

fff blaring

fff blaring

fff blaring

fff blaring

fff blaring

hard mallet

ff

ff

f

risoluto ed energico, non vibrato

f

risoluto ed energico, non vibrato

f

risoluto ed energico, non vibrato

f

arco risoluto ed energico, non vibrato

f

arco risoluto ed energico, non vibrato

f

41

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Episodio I - sogno (♩=64)

46

F hollow and ghost-like, solo

mp

hollow and ghost-like, solo

p

hollow and ghost-like, solo

p

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

rit. *pizz.* *p*

Vln. II

rit. *pizz.* *p*

Vla.

rit. *pizz.* *p*

Vc.

rit. *pizz.* *p*

Cb.

rit. *pizz.* *p*

51

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

mp

mp

hollow and ghost-like, solo

5
4

5
4

5
4

5
4

5
4

divisi

divisi

divisi

unis.

unis.

unis.

5
4

G

nervoso ed articolato a2

[illegible]

* all strings: chose an arbitrary note above or below the bridge and sustain while at the same time reading the text as instructed in the performance notes.

61

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

very brilliant, piercing

The musical score for measures 61-65 of 'Finzione di Interludio' is presented in a standard orchestral format. The score includes staves for the following instruments: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Timpani (Timp.), Snare Drum (Rat.), Triangle (Tri.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B♭), and the time signature is 4/4. The score begins with a measure number of 61. The Flute part features a melodic line with a trill in measure 61, followed by a series of eighth and sixteenth notes. The Oboe part has a similar melodic line, with a trill in measure 62. The B♭ Clarinet part has a melodic line with a trill in measure 61, followed by a series of eighth and sixteenth notes. The Bassoon part has a melodic line with a trill in measure 61, followed by a series of eighth and sixteenth notes. The Horn and Trumpet parts are silent. The Timpani part has a series of eighth notes. The Snare Drum part has a series of eighth notes. The Triangle part has a series of eighth notes, with a trill in measure 62. The Violin I and Violin II parts are silent. The Viola part has a series of eighth notes. The Violoncello and Contrabass parts are silent. The Triangle part is marked 'very brilliant, piercing' in measure 62.

66

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

like car horns

f

like car horns

f

s

71

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

play like in a burst of laughter

play like in a burst of laughter

3/4

4/4

3/4

4/4

3/4

4/4

Cambio
clowning
tempo libero

Scena VI - α -female e coro ($\text{♩}=96$)

H

dolce e lirico a2

76 *rit.* *ff* *gliss.*

Fl. **4** **4** *rit.* *ff* *gliss.* **2** **4** *mp* **4** *mf* **3** **4** **4**

Ob. *rit.* *ff* *gliss.* *mp* *mf* dolce e lirico a2

B♭ Cl. *rit.* *ff* *gliss.* *mp* *mf* dolce e lirico a2

Bsn. *rit.* *ff* *gliss.* *mp* *mf* dolce e lirico a2

Hn. **4** **4** **2** **4** *mp* **4** **3** **4** **4**

C Tpt. **4** **4** **2** **4** *mp* **4** **3** **4** **4**

Timp. **4** **4** **2** **4** *mp* **4** **3** **4** **4**

Rat. **4** **4** **2** **4** *mp* **4** **3** **4** **4**

Tri. **4** **4** **2** **4** *mp* **4** **3** **4** **4**

Vln. I dolce e lirico, molto vibrato *mf*

Vln. II dolce e lirico, molto vibrato *mf*

Vla. dolce e lirico, molto vibrato *mf*

Vc. *pizz.* *mp* *mf* *arco* dolce e lirico, molto vibrato **4** **3** **4** **4**

Cb. *pizz.* *mp* *mf* *arco* dolce e lirico, molto vibrato **4** **3** **4** **4**

hard mallet

Cambio
clowning
tempo libero

Scena VII - coro (♩=120)

[illegible]

86

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco sottomesso

mf

arco sottomesso

mf

Detailed description: This page contains the musical score for measures 86 through 90. The score is for a full orchestra. Measures 86-90 are marked with a repeat sign. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, and Trumpet in C) and the percussion section (Timpani, Snare Drum, and Triangle) are all marked with a whole rest in every measure, indicating they are silent. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is active throughout. The Violins I and II parts feature a melodic line with various ornaments (accents, slurs, and grace notes) and a crescendo leading into measure 90. The Viola part follows a similar melodic contour. The Violoncello and Contrabass parts provide a harmonic foundation with a steady eighth-note pattern, marked with a mezzo-forte (*mf*) dynamic and the instruction 'arco sottomesso'.

Episodio III - tempo di minuetto,
leggero (♩=160)

J

91

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel. a2

mf

3

mp

4

accel. a2

mf

mp

accel. a2

mf

mp

accel. a2

mf

mp

accel. a2

mf

mp

soft mallet

accel.

mf

3

mp

4

accel.

mf

p

senza rall.

accel.

mp

accel.

mp

accel.

mp

accel.

mp

2

4

3

4

mp

mp

mp

mp

mp

mp

96

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

101

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

mf

harmon mute, stem in place

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Episodio IV - tempesta

K

very fast (♩=184)

106

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

pp

remove mute

dark, always very accented

pp

pp

pp

rit.

rit.

The musical score is for measures 106 to 110 of the 'Finzione di Interludio' section, specifically 'Episodio IV - tempesta'. The tempo is marked 'very fast' with a quarter note equal to 184 beats. The key signature is one flat (B-flat). The score includes parts for Flute, Oboe, Bassoon, Clarinet in B-flat, Horn, Trumpet in C, Timpani, Snare Drum, Triangle, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 106-109 show a rhythmic pattern of eighth notes with accents. Measure 110 features a change in dynamics to *pp* (pianissimo) and includes the instruction 'remove mute' for the C Trumpet. The Viola, Violoncello, and Contrabass parts also have *pp* markings and 'dark, always very accented' instructions. The Violin I and II parts have *pp* markings and 'dark, always very accented' instructions. The Snare Drum and Triangle parts have rests. The Timpani part has a rest. The Flute, Oboe, Bassoon, and Clarinet in B-flat parts have rests. The Horn part has a rest. The C Trumpet part has a rest. The Violoncello and Contrabass parts have a *rit.* (ritardando) marking. The Violin I and II parts have a *pp* marking. The Viola part has a *pp* marking. The Violoncello and Contrabass parts have a *rit.* marking. The Snare Drum and Triangle parts have rests. The Timpani part has a rest. The Flute, Oboe, Bassoon, and Clarinet in B-flat parts have rests. The Horn part has a rest. The C Trumpet part has a rest.

111

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

as from a distance

p

simile

dark, always very accented

pp

simile

dark, always very accented

pp

simile

116

L

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

as from a distance

p

pp *p*

p

p

p

p

p

121

M

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

mp

getting closer

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

126

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

closer

mf

getting closer

mp

closer

mf

mp ————— *mf*

mf

mf

mf

mf

mf

mf

simile

131 **N** **O**

Fl.

Ob. simile

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

f

f

f

f

f

f

present

[illegible]

[illegible]

146

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

mf

f

mf

f

mf

151

R

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

getting farther away

mf

simile

soft mallet

mf mp mf

156 S

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *mf*

C Tpt. *mp* farther away

Timp.

Rat.

Tri.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

[illegible]

U

166

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

as from a distance

p

pp

pp

pp

pp

pp

Detailed description: This page contains the musical score for measures 166 through 170. The score is for a full orchestra. Measures 166 and 167 are mostly rests for the woodwinds and percussion, with the Horns (Hn.) playing a melodic line. In measure 168, the Horns continue their line, and the Cor Anglais (C Tpt.) enters with a melodic phrase marked 'as from a distance' and 'p'. Measures 169 and 170 feature a crescendo for the strings (Vln. I, Vln. II, Vla., Vc., Cb.), all marked 'pp' (pianissimo). The woodwinds and percussion remain mostly silent in these measures.

171

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Rat.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp* *p*

3"

[illegible]

Scena VIII - postludio (♩=100)

181



calm and expressionless, a2

Fl. *mf* 4 4 3 4 4 calm and expressionless, a2 4 4

Ob. *mf* 4 4 4 calm and expressionless, a2 4 4

B♭ Cl. *mf* 4 4 4 calm and expressionless, a2 4 4

Bsn. *mf* 4 4 3 4 4

Hn. 4 4 3 4 4

C Tpt. 4 4 3 4 4

Timp. 4 4 3 4 4

Rat. 4 4 3 4 4

Tri. 4 4 3 4 4

Vln. I *mf* 4 4 3 4 4 tutti calm and expressionless

Vln. II *mf* 4 4 3 4 4 calm and expressionless

Vla. *mf* 4 4 3 4 4 calm and expressionless

Vc. 4 4 3 4 4 *mf*

Cb. 4 4 3 4 4

Cambio
clowning
tempo libero

Scena IX - finale (♩=120)

W

grandioso

186

Fl. *flutt.* *sfz* blaring **2/4** *f* **4/4** *f* grandioso

Ob. *sfz* blaring *f* grandioso

B♭ Cl. *sfz* blaring *f* grandioso

Bsn. *sfz* blaring *f* grandioso

Hn. *sfz* blaring *f* grandioso

C Tpt. *sfz* blaring *f* grandioso

Timp. hard mallet *ff* soft mallet *f* **2/4** **4/4**

Rat. *ff* **2/4** **4/4**

Tri. *f*

Vln. I *f* grandioso

Vln. II *f* grandioso

Vla. *f* grandioso

Vc. arco grandioso *f*

Cb. arco grandioso *f*

sfz

[illegible]